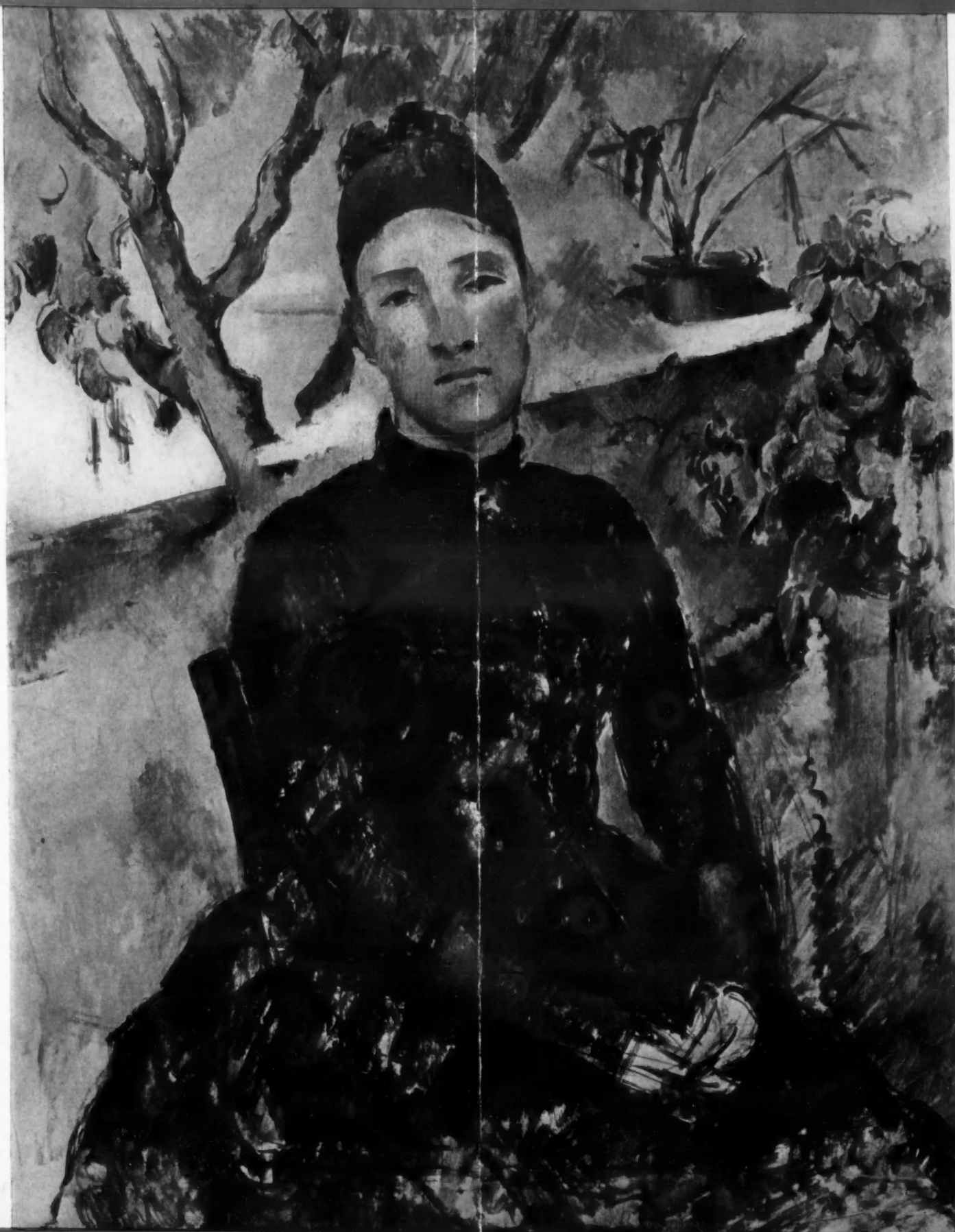


# *The* ART NEWS

FEB 3 1936

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"HARRIET AND KITTY"

By SARAH E. COWAN

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*4th to 22nd* Annual Exhibition of the American Society of Miniature Painters.

*11th to 29th* Joint Exhibition of Recent Paintings by Marie Danforth Page and Marian P. Sloane.

*25th to March 7th* Recent Small Paintings by Carl Lawless.

### *Fifth Avenue Galleries*

*17th to 29th* Recent Paintings by Hobart Nichols.

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## The ART NEWS

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*Cézanne dans la Serre*, lent  
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## LETTERS

To the Editor of The Art News:

Recently I had the good luck to see  
some drawings and watercolors done by  
child-patients in the psychopathic ward  
of a famous hospital. It is, of course,  
well known in the annals of psychiat-  
ric treatment that expression in these  
media is of definite therapeutic value.  
But that is not what I wish to dwell  
upon.

The point is that I was struck by the  
beauty of the work, and with its similar-  
ity to much modern work of the mad-  
der schools deriving from France. If a  
ten-year-old schizophrenic can do su-  
perb line drawings, if an eight-year-old  
manic-depressive can turn out water-  
colors that connoisseurs of the Surreal-  
ists, for instance, would delight in, the  
fact emerges that before anyone (eager  
art student or white-haired collector)  
forms a final evaluation of recent and  
contemporary art, he should see the ex-  
quisite results obtained when you give  
these gifted delinquents pencil, paints  
and paper. They have real freedom and  
they do not have to try to separate  
reality from fantasy, because their ill-  
ness and immaturity have already done  
it for them.

Yours, etc.,  
(MRS.) F. L. BREWER.

New York City  
January 22, 1936

To the Editor of The Art News:

As a recent but now regular reader,  
may I intrude upon your time to offer  
a suggestion? The correspondence from  
London and Paris which you publish  
occasionally is so interesting to a Euro-  
pean quartered in New York that I feel  
constrained to tell you how welcome  
even more of the same thing would be.  
This is, after all, information about the  
art world abroad which does not seem  
to be available elsewhere, and I know at  
least three other of your readers who  
would applaud your giving more space  
to it.

I hope you will see fit to consider my  
suggestion for the modification of this  
department, and remain,

Yours, etc.,  
ALBRECHT VON RAUCH

New York City  
January 22, 1936

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& COMPANY

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## AMERICAN FURNITURE

The collection of the late Francis Hill Bigelow, Cambridge, Mass., now offered at public sale by order of Charles H. Davis, trustee, is known to collectors as one of the most authentic American collections in existence. Many of the items which have been loaned to notable exhibitions at the request of museums and historical societies are included in the present sale, and a large number are illustrated in reference works on Colonial furniture. A splendid group of mirrors of the William and Mary, Queen Anne, and Georgian periods are a feature of the sale; also a mahogany block-front desk of Goddard type, a Hepplewhite tambour secretary, sets of Sheraton chairs, Willard tall-case clocks, a Chippendale break-front library bookcase of distinguished American descent, a Phyfe couch, a Chippendale secretary bookcase with fret-carved pediment, other handsome large pieces and many of smaller scale including sewing tables, card tables, and bureaus. A few pieces of English furniture also appear. Among the decorations will be noted embroidered samplers, bronze table lamps, early American portraits including a replica by Jane Stuart of the Vaughan George Washington, and a pair of portraits by James Sharples, also a notable marine painting of the *Constitution* and the *Guerrière*.

## IMPORTANT SILVER

Foremost Colonial silversmiths figure in the group of rare early American silver. Benjamin Burt of Boston is represented with several important pieces: a graceful dome-topped coffee pot, two fine dome-topped tankards, and a strainer perforated in interlaced pattern and with open scroll handles. A fine shaped mug is by Paul Revere, and three other mugs are by Elias Pelletreau, Samuel Edwards, and William Simpkins. Of further note are a porringer by Samuel Vernon of Newport and another by Jeremiah Dummer of Boston, also a sugar bowl by Jacob Hurd engraved with the Dummer crest. Of great importance is the magnificent tankard by Peter van Dyck of New York, engraved with a coat of arms, its bold scroll handle terminating in a cherub's head and the thumb-piece of corkscrew pattern; it was owned by John Pintard, patriot and founder of the New York Historical Society.

The English silver includes most notably a Charles II tankard with ornamental thumbpiece formed as two entwined dolphins; a George III elaborately *repoussé* tea service and kettle on stand; pairs of George III entree dishes with covers and small oval tureens with covers.

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# The ART NEWS

February 1, 1936

## Over Three Hundred Works by Women Painters and Sculptors in the Forty-fifth Annual Exhibition

By LYDIA B. POWEL

The National Association of Women Painters and Sculptors are holding their forty-fifth annual exhibition in the building of the National Academy of Design at 215 West 57th Street. Three large galleries are filled with the work of the members, in oils, watercolor, sculpture and miniatures. Since the association was founded in 1889 by a group of women who felt that the work of women artists was discriminated against in the exhibitions of that day, it is interesting in this day of equality to see a large collection of pictures of exclusively feminine origin. Although there are many canvases in the show that might quite as well have been painted by artists of either sex, the general trend of treatment and subject matter is what is generally associated with feminine taste. The purely decorative side of painting is largely represented, in flower pieces, still life and idealized portraits. One cannot but feel that the nest-building instinct latent in most women has been an incentive to paint colorful and gay canvases and watercolors that would decorate and enliven the walls of drawing room or dining room.

There are, of course, some closely observed and thoughtful studies by members of the association, who are searching for a more profound solution to the problems involved than are immediately visible; but the greater majority have expressed themselves in a joyous naturalism and direct portrayal of the visible content. The same distinction can also be made in the sculptures.

The sculpture, for the most part small pieces, with exception of Cornelia Chapin's delightful baby elephant, are arranged in the first gallery. The winner of the Anna Hyatt Huntington first prize is Grace Mott Johnson's *Sleeping Lamb*, a sensitively modeled small bronze. Nearby is Miss Chapin's second piece in this exhibition, a young pig, carved directly from stone. It shows a sense of design and structure combined with a "feel" for her material, which is also evident in the handling of the *Young Elephant*. The elephant is also a direct carving, but from a richly and deeply colored hard wood from Africa, for which Miss Chapin searched far and wide through the wood yards of Paris. After being shown in the Salon, this almost life size wood sculpture was brought to this country as "hand luggage," to avoid customs complications. Incidentally, it was awarded the second Anna Hyatt Huntington prize.

The third Huntington prize was given to Mabel Kent Hoe for a *Torso* of archaic Greek feeling. A well constructed *Head of a Delta Negro*, by Frances Mallory Morgan, received honorable mention.

In so large and full an exhibition of paintings, it is practically impossible to do justice to many individuals. The very fact that the association has such a large and active membership crowds the walls with the work of exhibitors. In the South gallery Cecil Clark Davis was represented by a decorative and pleasing portrait of Miss Virginia Edwards. A strong and brilliant landscape by Gertrude G. Gardner is called *Along the Bay of Fundy*.

Claude Raquet Hirst has shown experienced craftsmanship in her little genre painting, which takes its name from the book in the foreground open to "Ode to Superstition." Margory Munro has an honestly painted and sympathetic small portrait head of Tatiana Vladimirovna Leonova. In the tradition of the portrait miniatures of the fifteenth and sixteenth centuries. It is a form and size that should enjoy



LENT BY MR. STEPHEN C. CLARK TO THE CENTURY CLUB EXHIBITION

RENOIR: "UNE SERVANTE DE CHEZ DUVAL." CA. 1875, NOT BEFORE SEEN IN AMERICA

a revival. Katherine D. Pagon has a nice composition in her small oil sketch of Gibbs Pond, Nantucket. Anne Steele Marsh has made good use of the supporting poles in her interior of a circus tent, named *Circus Animals*. The cages and visitors are the horizontal elements in her design of which the vertical tent poles are the balance.

One of the successful and colorful flower paintings is *Magnolia in Chinese Jar* by Eunice MacLennan. Another is Cecil Golding's *Still Life*, a lucious arrangement of whites and bronze pinks. The floral subjects of Edna L. Bernstein are commendable for their intelligent functioning as pure decoration, with-

out any of the erotic imputations usually associated with enlarged studies of single flowers. The De Forest Memorial Prize was awarded to L. Alice Wilson for her decorative painting of a black panther drinking as he emerges from the tangled foliage of the jungle, entitled *Water Hole*. Florence R. Bahr has done a thoughtful and penetrating character study in her painting of *Lily*, a negress.

As a digression it will be noted that the portraits and studies of negroes, of which there are quite a number in this exhibition, are almost uniformly good. The highly paintable qualities of the black race, both external and spiritual

have evidently interested this group of painters.

There is humor and character in a small and well composed canvas of K. Langhorne Adams called *The Headwaiter Dines*. The whites of the cloths on the now empty tables, the shadowy background of the half darkened restaurant provide the setting for the figure of the headwaiter, preparing to savour the delicacies that he has just finished serving to others. This wall seems to be the humorists' corner, since close by hangs Thelma Cudlip Grosvenor's penetrating character study of a Tom cat, the "tough guy" and Number

(Continued on page 14)

## French Masterpieces, 1850-1900: An Important Loan Exhibition of Painting Current at the Century Club

By ALFRED M. FRANKFURTER

The seventeen paintings by Delacroix, Courbet, Puvis de Chavannes, Corot, Manet, Renoir, Degas and Cézanne which are currently on view at the Century Club, constitute a rare and pleasurable exhibition, which easily outstrips in quality what it lacks in size. Even if the title of the exhibition, "French Masterpieces," cannot be unreservedly applied to the entire group, by far the greater part of the pictures are easily entitled to that and yet more exalted praise.

The chief virtue, in fact, of the Century Club's present showing lies in the dual charm of informality and intimacy of choice and arrangement which has become a characteristic of the Club's exhibitions, notably the fine Italian one of last year. As was the case previously, admission to the exhibition gallery may be had through a card from a club member. Only the committee for the exhibition has changed from last year—the current show, which will continue to February 10, is in the charge of Messrs. Augustus Vincent Tack (who has written a foreword to the handsome catalogue), Stephen C. Clark and Duncan Phillips (both of whom have been the most generous lenders).

However great the aesthetic pleasure to be derived from pure contemplation of these paintings, it is difficult to resist a desire to see the whole exhibition as an illustration of the development of art forms in France during the nineteenth century. Probably because of the opportunity to see these forms, in nearly every case, evident in *chefs d'oeuvre* by the masters represented, such a survey of method and cause follows naturally and even accompanies the most simple observation of the pictures.

The amazing properties, for example, of the five little known works by Delacroix lent by Mr. Albert Gallatin, manifest themselves here as a striking testimony to the activity of the great Romanticist as the *liaison* between Titian with his North European interpreter, Rubens, and the Impressionists, particularly Manet and Renoir. So the precious Corot *Petite Fille*, lent by Mr. Clark, is a positive prophecy of the pictorial disposition and the technique of Degas; and Mr. William Church Osborn's *Guitarrero* by Manet is a candid acknowledgment of indebtedness to Velasquez not only by Manet but by Van Gogh and other contemporaries as well.

Well documented though these influences may already be, it is not so much their existence as their persistent strength which is the notable lesson one draws from the Century exhibition. And there are, moreover, exchanges between the personalities of contemporaries, less easily perceptible and occasionally defiant of verbal description, which are apparent in the masterpieces and their close fellows as they are seldom to be seen in lesser works.

Above all, with Delacroix and Courbet in the prologue and with Puvis as an offside commentator, the exhibition is a fine stage for the enactment of the Impressionist drama that culminates in an epilogue given to Cézanne—in which all the parts are played by star protagonists. Here is no ordinary pitch which fails to rise above the level of immediate and subjective problems—all the minor, pedestrian aspects of the creation of new art forms are absent, and there are visible only the grandest of results.

It is such a group that the world of two hundred years hence, after the combined destructive forces of criticism and nature have disposed of their shares, is likely to see as representative of a great art movement in the last





COROT:  
"PETITE  
FILLE,"  
LENT BY  
MR.  
STEPHEN  
C. CLARK  
TO THE  
CENTURY  
EXPOSITION  
OF "FRENCH  
MASTER-  
PIECES"

half of the nineteenth century, much as we today select our exhibitions of Flemish primitives or Venetian portraits. And it is in such a group that we can search after the final philosophical validity of Impressionism, after the deeper verdict on values which it begins to be our duty to find.

Ten years ago there were still hanging shreds of the ties which bound the means and purposes of the twentieth century to those of the nineteenth; where they were, there is air today. Thus we must commence to probe this art beyond the purely subjective scope of comparative criticism, to go into the final phase and functions of the art historian. Strangely or perhaps appropriately enough, the first permanent words on this important subject were spoken about four years ago not by an art historian but by a philosopher, and I can think of no better connection in which to quote them than in a review of the masterpieces at the Century Club. It was Egon Friedell, in the third volume of his monumental *Cultural History of the Modern Age*, who said them, and they follow:

"The name of the group . . . arose through Monet's having, in 1874, labelled a picture simply 'Impression.' This aroused screams of laughter. So painting was to convey nothing but the mere 'impression,' to relate no more anecdotes, impart no more historical information, proclaim no ideas; in a word, to become meaningless! And this in fact was what these modern fools did intend. But the question at once arises: is the 'impression' the extreme of objectivity or of subjectivity, of convention or autonomy, of reality or the ideal? Obviously this remains a quite undecided question, the manner of answering which depends upon *Weltanschauung*. We can answer it Phenomenologically and say that there are as many impressions as human eyes and brains, each of which can be valid only for its possessor. We can answer it Positivistically, to the effect that the bare sense-perceptions are received unfalsified and set down, forming an

exact record of the actual, a piece of natural science of convincing integrity for all to see. We can interpret it Romantically, in which case the artist's impression is his personal poem of the world. We can interpret it Naturalistically, and see in the conscientious registering of the drawing, just because it is the artist's, the truest mirror of existence. We can give it a Collectivist meaning, and look upon Impressionism as a 'social' art which proclaims the will of the species, the thing common to all, the great convention of humanity. Or,

taking it the other way round, we can describe it as supreme Individualism, the effect of the genius's age, whose view becomes law. Reduced to the shortest formula, the question resolves itself into: is the artist's picture sight or insight, vista or vision?"

That is the prelude to our problem. I have no hope of finding more than a suggestion toward its solution in this cursory review, written under the stringent time and space requirements of a weekly publication. But I feel that it would be missing an opportunity not to

point out the occasion which the Century Club show offers for patient consideration of the integrals of Impressionist and Post-Impressionist art.

If one picture in the exhibition sheds a greater light than any other on the questions which Dr. Friedell has pondered, I suppose that it is the Cézanne, and to consider it first, we must reverse our chronology. Perhaps because Cézanne was not an Impressionist, he fits into one of Dr. Friedell's dialectic pigeonholes more easily than do those for whom they were created. In any case, the man of Aix seems clearly to be the "supreme individualist," the Nietzschean "effect of the genius's age whose view becomes law." In this portrait of his wife (one of the pictures Mr. Clark purchased from the Museum of Modern Western Art, Moscow), the artist seems to be expressing the epitome of his own style, here for once finished and a complete expression, almost in the exact terms of Nietzsche's abhorrence of the external and of content.

Paint and surface, in this magnificent picture, seem to serve a purpose again sublime for the first time since the days between Giotto and Piero della Francesca. All that is vulgar and impure is not merely left out, it is not even given credit for having existed. Yet with all its clarity of expression for the superman-individualist, it remains just that and nothing more, and its very genius for statement becomes the symbol of the curse of the modern age: production without hope of offspring or even guardianship; it fosters, one fears, only impotence or madness. That leaves us with the picture itself, for which one ought to be grateful enough.

There are no such troubles or blind alleys connected with Renoir or Degas. If one considers them in their major aspects, and leaves out minor aberrations in their own temperament, it seems that Dr. Friedell might have spared himself the pains of so long a list of possible outlooks on their art. Basically they are both Romantics, for it seems that their impression is always, precisely, "their personal poem of the world." Certainly that first and foremost, however Positivist is their method of scientific spectrum investigation. But that is method, and the "personal poem" is the cause—the cause which could not be plainer than in their pictures in the current exhibition.

Renoir's *Luncheon of the Boating Party*—in itself an event on the occasion of one of its infrequent appearances in New York from Mr. Phillips' collection in Washington—is most of all such a poem, and so is Mr. Clark's *Mme. Henriot en Travesti* in a less lyric key. Both, for all their technical splendor—in the *Boating Party's* table still-life and *Mme. Henriot's* fine Venetian spatial arrangement, with her superb Tintor-

ettesque curtain—are so intensely personalized poetic expressions that one has to catch himself to appreciate the particular artistic direction they represent, in one's first enthusiasm over their total values.

In the *Servante de Chez Duval* Renoir seems even less the scientist and more the poet. Less here than in the two others does even so particular a characteristic as color become paramount in one's first reception of the picture: it is so much the articulate expression of a lyricist who understands completely how to manipulate his forms, that all its component parts seem subdued to blend into one, sonorous chord. This is another of the pictures which Mr. Clark was fortunate enough to obtain from the Russian Government—in whose museum, if I recall correctly, it hung in the Renoir room across which was strung a huge propaganda banner stating that Renoir was a bourgeois artist who had had no interest in the class struggle which was going on beneath his nose. There, Dr. Friedell, you see that your "Collectivist" possibility is "out"—at least according to the highest practitioners of Marx.

Degas is perhaps a bit more of the Naturalist than is Renoir, as he proves in his *Chanteuse Verte*—another of Mr. Clark's Russian acquisitions and, like the Renoir, seen publicly for the first time in this country. Since Degas was, worse than Renoir, a hard-bitten old aristocrat who probably hated the proximity of a Marxist, and who loved good taste in all its forms, Mr. Stalin must have been even happier to part with this incredibly brilliant pastel than with the other items of the proletariat's property over which he so regally disposes. However that may be, it is Mr. Clark's and America's good fortune, for it is one of the finest examples of the peculiar combined genius of Degas to observe journalistically and to transcribe Romantically.

In Mr. Phillips' Courbet, *Les Rochers d'Ornans*, it is almost a truism to observe that we see the complete incandescence of the dual nature of Romanticist and Naturalist. The wonder of it, however, is that nobody ever quite saw things before in just the way that Courbet did: the greenness and the strength of this landscape is so gripping that one wants to accept its Naturalistic aspects immediately as the ground for all future observation of landscape. Yet in its very singleness of effect it emphasizes the impossibility of its repetition with any degree of conviction.

In the last analysis, and arriving, but for Delacroix, at the end of our hindward progress, probably Corot fares best in the matter of permanence. In the precise formulation of his two landscapes and of the exquisite little portrait, he

(Continued on page 15)

"LES ROCHERS  
D'ORNANS" BY  
COURBET, 1850,  
LENT BY THE  
PHILLIPS ME-  
MORIAL GAL-  
LERY, WASH-  
INGTON, TO  
THE CENTURY  
CLUB EXHIBI-  
TION







"WINTER SCENE," ONE OF VLAMINCK'S MOST BEAUTIFUL RECENT OILS



"THE MILL," BY VLAMINCK; IN THE HIGHER-KEY OF HIS NEW PAINTING

## VLAMINCK: A New York Exhibition of His Most Recent Paintings

By ANN HAMILTON SAYRE

In a spirit of rediscovery the Lilienfeld Galleries are showing twenty-one paintings by Maurice de Vlaminck, most of them oils, a few gouaches, and nearly all of them recent works. It has been much too long since we have last seen a generous presentation of this famous individualist, and the Lilienfeld undertaking is a welcome one. What with the pushing forward, in the last few years, of American regional art, proletarian protests, Federal improvisations and our generally sobered view of the French moderns, we have paid little enough attention to such permanently fine painters as Vlaminck.

To look at these twenty-one examples is to realize how great has been this artist's influence upon other painters and upon students throughout the past thirty years—in other words, since the pre-War days when, together with Matisse, Braque and Van Dongen, he established his reaction against the Post-Impressionism of the day, and his prolific output of work bespoke his exceptional gifts. Continuing in post-War

years, and right through the 'twenties, when he and Utrillo were lions and his canvases were sought by collectors with the desperate enthusiasm which characterized so many patrons of French art in those feverishly French years, he has held to his own individualism without in any way losing power or shrinking his vision. We find him, in 1936, the same magnificent colorist, with a palette somewhat higher in key and his choice of subject about the same.

A foreword to the catalogue says: "In his attitude toward nature . . . he shows little change since his early beginnings." Vlaminck is quoted as saying: "*Plus que jamais je m'efforce à peindre avec mon cœur et mes reins, sans me préoccuper de style.*" And he has done this so successfully that the two or three best paintings in the show were made very recently, and in a superb style. The catalogue goes on to say: "Consciously giving up tradition and convention he succeeded in expressing his emotions with a palette of most personal harmonies and with a most individual 'handwriting.' . . . His soul is not excited by elegant Parisian

society, neither by the refined and sophisticated atmosphere of the metropolis . . . his love rather belongs to the simple, the *banlieue*, the village, the harbors, the flowers flourishing in modest vases; it belongs to all those things whose close relationship to nature he realises, thus betraying his Flemish blood."

Looking over the twenty-one paintings, Number 2, *The Mill*, reproduced on this page, is one of the very finest; so also is Number 11, *Winter Scene*, reproduced on this page. For sheer beauty of personal painting this last is completely satisfying, it is sombre and rich and created with the minimum of colors—white, brown, gray, olive, black; nervous, swift, free in brushwork, while childishly simple in composition. So limited is its palette that nothing short of wizardry explains the effect of varied richness. On the other hand, *The Mill* is higher in key and filled with half-sunny transitory light. Thus the two represent Vlaminck at his best.

Almost as beautiful is Number 19, *The Cornfield*, which though it could

not be simpler in subject, is profligate in color and represents the paradoxical nature of the artist, whose interest was in the simplest phases of village life and countryside, yet whose brush reveals such headlong swiftness and sharp intensity that one wonders how these two elements could exist in him side by side, through long years, without in some way clashing or merging.

Number 3, *The Angler*, has its pattern set by two low arches of a little bridge under which a casually treated figure is busy at the stream. Nothing could be more relaxed than the technique of this picture, yet through the canvas runs a certain amount of heightened feeling that in him is so poignant a contrast to the peasant quality.

Number 4, *The Village Road*, and Number 7, *Winter*, are both earlier canvases and are very similar in composition; they are fairly large and can be characterized as being more restrained in color than the later ones. In each case the village street and its self-contained houses are embellished by figures put in with very little interest—a fre-

quent gesture of Vlaminck; one feels more humanity lurking round his shuttered windows than round the fragmentary people who pause to chat at his street corners.

A resumé would not be complete without pointing out that in such a canvas as Number 9, *The Village Church*, Vlaminck appears at his weakest, particularly regarding composition. After all, he casts his best powers into eager color; and here the color is not even eager. The composition is particularly childish, and brings to the fore his weakness in this direction which is found in much of his work.

To be sure, one does not expect everything from such an individualist as this man, but if composition must be weak and uninteresting then color and intensity should compensate. By and large, Vlaminck is a limited painter, but within his limits he is unforgettable. He makes Utrillo seem dry and staccato; the two men see provincialism with penetration — yet in what different moods. One thing remains—they both

(Continued on page 17)

## The Toledo Museum Acquires a Patinir

The Toledo Museum of Art announces that it has just acquired a noteworthy Flemish primitive in the *Judgment of Paris* by Joachim Patinir. The painting was one of those included in the Exhibition of French and Flemish Primitives, organized by the Toledo Museum of Art for November and December of last year, and to which it was loaned by R. Langton Douglas of London.

This picture by the "father of landscape painting" is quite typical of his work. The subject, Paris awarding the prize to the most beautiful of the goddesses, is represented by almost diminutive figures at the lower edge of the panel. Framing the foreground are dense masses of foliage. Back of the figures is a broad green meadow on the edge of which, and in front of heavy trees, are houses in the typical Northern European style of architecture of the times. Beyond the trees is a river crossed by the stone arches of a bridge with its towers leading to the churches and other buildings which indicate a sizable city. Behind it the typical Patinir landscape in blue-green stretches on indefinitely in the distance. Some of the mountainous crags are crowned with castles, and buildings also dot the lowlands.

Patinir was born probably about 1475. He joined the painters' guild of Antwerp in 1515 and resided in that city until his death in 1524.



"JUDGMENT OF PARIS" BY PATINIR, RECENTLY ACQUIRED BY THE TOLEDO MUSEUM OF ART

## Works by Lautrec and Gauguin Recently Sold

Of special note among the sales which have occurred in Fifty-seventh Street during the season are two just announced by Messrs. Durand-Ruel. They have recently sold to a well known "artist and collector" two pictures of great interest. One is Toulouse-Lautrec's familiar pastel, *L'Anglais au Moulin Rouge*, which was reproduced on the cover of THE ART NEWS for December 14, 1935. The other is Gauguin's *Nature Morte* (1891), reproduced in the January 18, 1936, issue of this magazine.

The Lautrec, which was recently bought by Durand-Ruel and immediately resold by them, is one of the artist's finest pastels. Centered in the composition, and fixed as the focal point, is the figure of Mr. Warriner, an English artist who was working in Paris at the time, his top hat silhouetted against the green-mustard-yellow-jade of the background. To the left of his figure are those of two women pressed against the edge of the paper, delineated with great economy and with more greens and yellows.

The Gauguin is a glowing study of fruits, red and green, set on a cloth which forms the lightest area of the canvas; standing a little way back of the fruit is a small vase, exotic though severely simple in shape. The background, so characteristic of Gauguin, bears a bold leafy pattern as suggestive of the wings of birds as of leafiness. The vase is brought up into the light against the darker background behind.



## NEW EXHIBITIONS OF THIS WEEK

REVIEWED BY  
LYDIA B. POWEL

## The Dance in Art in Brooklyn

The Brooklyn Museum is performing a useful and timely service in its intelligent current exhibition of "The Dance in Art." One can do no better at the outset than to quote from the excellent and scholarly preface of the catalogue written by Grant Hyde Code:

"The dance is an art peculiarly alive today, still contemporary, still modern. . . . In its beginnings and among folk where the dance still exists in its most primitive form, the dance has deep social and religious significance. It is symbolic of essential social efforts, a necessary magical means of achieving the most profound intentions of society. That is true of America today. . . . We are interested here primarily in the dance as a subject of painting, sculpture and drawing. . . .

"The dance is the rhythmic and stylized movement of the human body, and people are the most frequent and perennially interesting subject of all representational art. . . . From their different points of view, therefore, the painter and the sculptor when dealing with human form, and the dancer always, are explaining the same subject, namely, the rhythmic and stylized movement of the human form. . . . There is another relation between life and the dance and other arts which it may be valuable to indicate. Group movements of every kind—in sport, traffic, in every other contemporary social relation—assume necessarily something of pattern and style in the individual movements of which they are composed. . . . Such studies have certainly as much validity in the dance, in painting and in sculpture, as they have when literature, either critical or creative, is based on mass movements and social psychology."

The exhibition itself is a collection of paintings, drawings, sculptures and a fascinating group of surrealist dancers made from fabrics. Some of the exhibitors are practitioners of the dance themselves. Angna Enters is largely represented by both paintings and drawings of Mexican and Grecian dancers. She has also two imaginative and rather sinister compositions in gouache, *Dance of Death*, a grotesque of armatures, and

*Tragic Chorus*, a line of dressmakers' forms entangled in a tape-measure.

Two Indians from New Mexico, Oqwa Pi and Tonita Pena, have large decorative panels depicting their ceremonial dances. Both are dancers as well as able painters. Betty Toiner has some absurd and amusing dancers made of cleverly chosen and expressive fabrics, which she describes as cloth appliqué. She produces excellent drawings as well.

Everett Shinn's light and fragile dancers are in his usual style. Aline Fruhauf will be remembered from her exhibition last year. She has a fantastic and satiric touch. Donald Forbes has a most arresting head of fine plastic quality, a portrait of Charles Weidman. Cornelia Chapin, the sculptress, has lent her beautiful drawing of the immortal Isadora by Ségonzac.

The sculptures form a very strong contribution to the exhibition, especially the ceramics. Norman Foster has conveyed the strain and intensity of savage invocation in his small plaster *Prayer Dance*. Isamu Noguchi shows a bronze of Doris Humphrey. Genevieve Karr Hamlin has a very well organized small bronze bar-relief in her *Jazz Pursuit*.

## Goldberg, Romanticist; Ricciardi's Moonlight

Eric Goldberg, in the group of his paintings now being shown at the Ehrich-Newhouse Galleries, seems a romantic painter, both in subject matter and in execution. For the most part done in the South of France and in Spain, his canvases exhale a pale and misty poeticism.

On the whole, rather one-dimensional, faint figures emerge from chalky backgrounds. The tone and quality of his color is in the range of gouache or pastel. As a decorative accessory in an elegant and feminine room a painting by Mr. Goldberg would be very pleasing.

In the adjoining gallery Cesare A. Ricciardi is represented by moonlight scenes, landscapes and portraits. A former student of Cecilia Beaux, Seyfert, Robert Henri and Breckinridge at the Pennsylvania Academy, his most serious expression is portraiture. He

has apparently fulfilled the often difficult task of pleasing a board of trustees, in his portrait of Dr. George Morrison Coates of the University of Pennsylvania.

Mr. Ricciardi has also painted a sympathetic likeness of the youthful Mr. John Corbus. In the landscapes Mr. Ricciardi is less sure of what he wishes to say. His moonlight has a certain sameness. The blues are too heavy and uniform in tone to convey luminosity.

## American Group Shows Fine Prints

The Kleemann Galleries have on exhibition until February first a group of etchings, dry points and lithographs by Hassam, Higgins, Nason, Wright, Sterner and Woiceske. This firm feels that exhibitions of this character should not be confined to the rarest and most expensive plates, but should show the less well known but interesting items as well.

R. Stephens Wright's etchings of Canadian country have a fine velvety tone. Although he is an excellent architectural etcher, he has a fine feel for the somewhat dour wilderness and the lakes of Quebec. The Library of Congress has lately purchased seven of Mr. Wright's plates. Childe Hassam's lovely and rare plate of Portsmouth, N. H., roofs and chimneys is a pleasure to see again. There is also a little known Bellows. *Two Girls*, a life study of beautiful quality and depth of tone.

Robert Austin's fine characterization, the *Puppet Master*, has become a valued collectors' item. William E. C. Morgan's technique and handling is in the tradition of some of the sixteenth century German etchers. *Nymphs Bathing* is his contribution to the show. Martin Lewis has utilized the compositional values of a scaffolding bridge over Fifth Avenue in conjunction with figures. Albert Sterner has achieved a beautiful and vigorous composition in *The Riot*. A trial proof in the first state, it is finely spontaneous. Wengenroth shows himself an excellent craftsman in his lithographs.

## Mrs. Hale's Drawing for New England Nostalgia

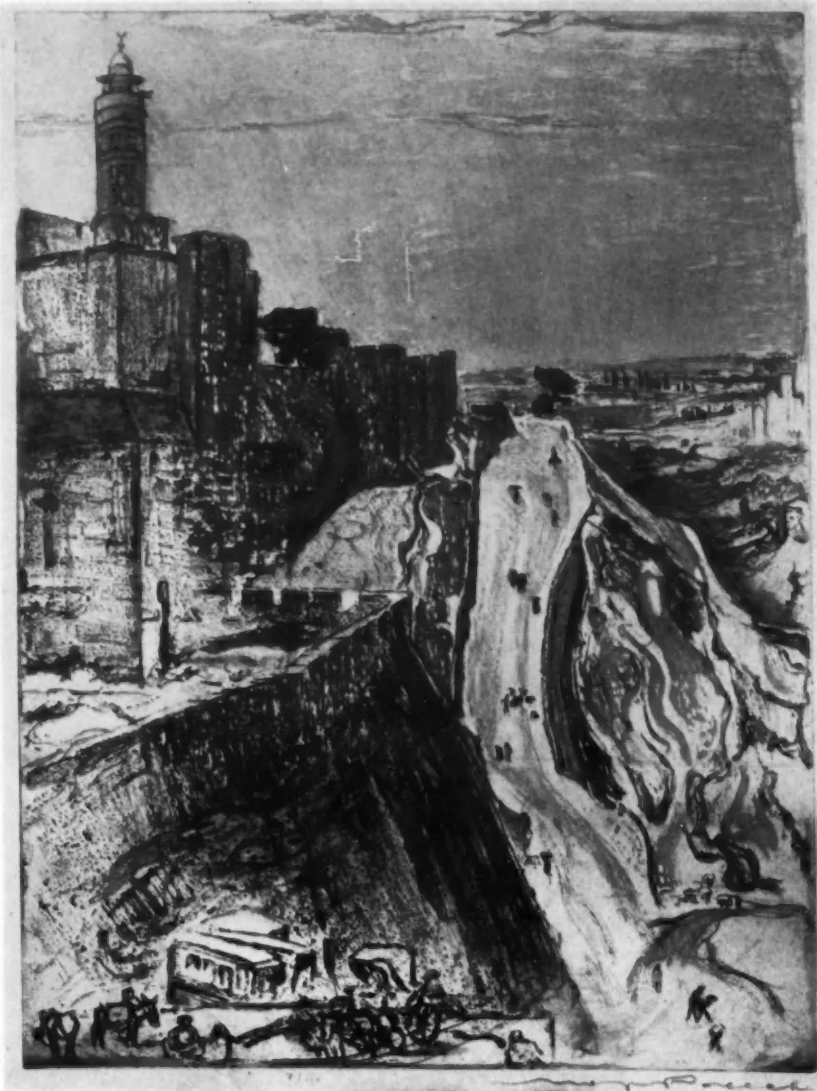
Lilian Westcott Hale, A.N.A., is having her first New York show in five years at the Grand Central Galleries in Vanderbilt Avenue. This collection of charcoal drawings is of characteristic New England scenes, primarily winter landscapes viewed from Mrs. Hale's studio windows. Black and whites like these would serve admirably as illustrations to a Mary E. Wilkins Freeman story of New England village life.

They are very tender and sentimentally accurate notes of Wren steeples, gabled houses and the outlines of leafless trees, misty with snow. Mrs. Hale's work is well liked in Boston and she is sure to find an equal number of like-minded admirers in New York, who are suffering from a nostalgia for the New England scene.

## Illustrator's Sketches By Gordon Grant

Gordon Grant is having a show of forty-three of his watercolors at the gallery of Jacques Seligmann & Co. Known for his illustrations of books on the sea and sailing ships, his accurate paintings of marine life have a vogue with those who like their pictures to tell a story. Every rope, block and tackle or spar is safe with Mr. Grant, who leaves nothing to the unreliable imagination. All is ship shape and tidy with the reef-points properly tied.

*Les Bons Garçons de Concarneau* are as romantically conceived as their New England counterparts *Cap'n Bill* and



EXHIBITED AT THE FERARGIL GALLERIES

"JERUSALEM: DAVID'S TOWER," COLOR ETCHING BY POLLAK

*Cap'n Jim*. Mr. Grant's work is interesting to compare with that of the late Winslow Homer's now being shown at the Knoedler Gallery. Their treatment of the same subject matter, in the same medium, is a very expressive illustration of the difference between the man who remains the factual and photographic illustrator and the illustrator who becomes an artist in the fullest sense of the word.

## Three Young Painters: Howard, Abdy, Taggart

At the Delphic Studios, Stephen Colgate Howard, Rowena Meeks Abdy and Richard Taggart are exhibiting until February ninth. Miss Abdy is showing both drawings and watercolors. From her catalogue she would seem to be a member of several California art associations and societies. She has been a constant exhibitor and prize winner at State Fairs, where the competition is possibly not so severe as it is in this notoriously cruel city.

Mr. Taggart is also a westerner who is a competent pictorial illustrator rather in the style of the Swiss and German railway posters. Mr. Taggart inspires one to see Mount Wilson, Palm Springs and the High Sierras by his well executed and stylized paintings. It is to be hoped that the powers who circulate railroad publicity will let Mr. Taggart raise the standard of the usual American scenic poster.

Stephen Colgate Howard, the third member of the group, is a young man with something to say and a great deal of the means and grace for saying it. Almost self-taught, he has gone ahead with singleness of purpose and has worked out some interesting problems in his group of twenty-six watercolors. His seascapes have air and breadth, and he is conscious of the possibilities of planes in his sketch of *Rocks and Sea*.

Mr. Howard has an unusually sympathetic understanding of trees and foliage. It is unusual to find so young a painter handling his greens with such success and subtlety. He has two still-life pieces with flowers that also show ability. It is to be hoped that as Mr. Howard goes on he will be less restrained and limited in his palette, and that he will have a show of his oils in the not too distant future.

## Going to Jerusalem and Beyond: Max Pollak

Max Pollak, of Vienna, has been working abroad in Palestine, Italy and France since his last exhibition at Ferargil's in 1929. The current showing of his etchings in color is for the most part the fruit of these years.

Mr. Pollak is known to a discriminating public through the reproductions of his etchings of New York in the deluxe edition of Theodore Dreiser's book "My City." He is also represented in the principal museums and libraries of the world, the British Museum having recently acquired six color etchings.

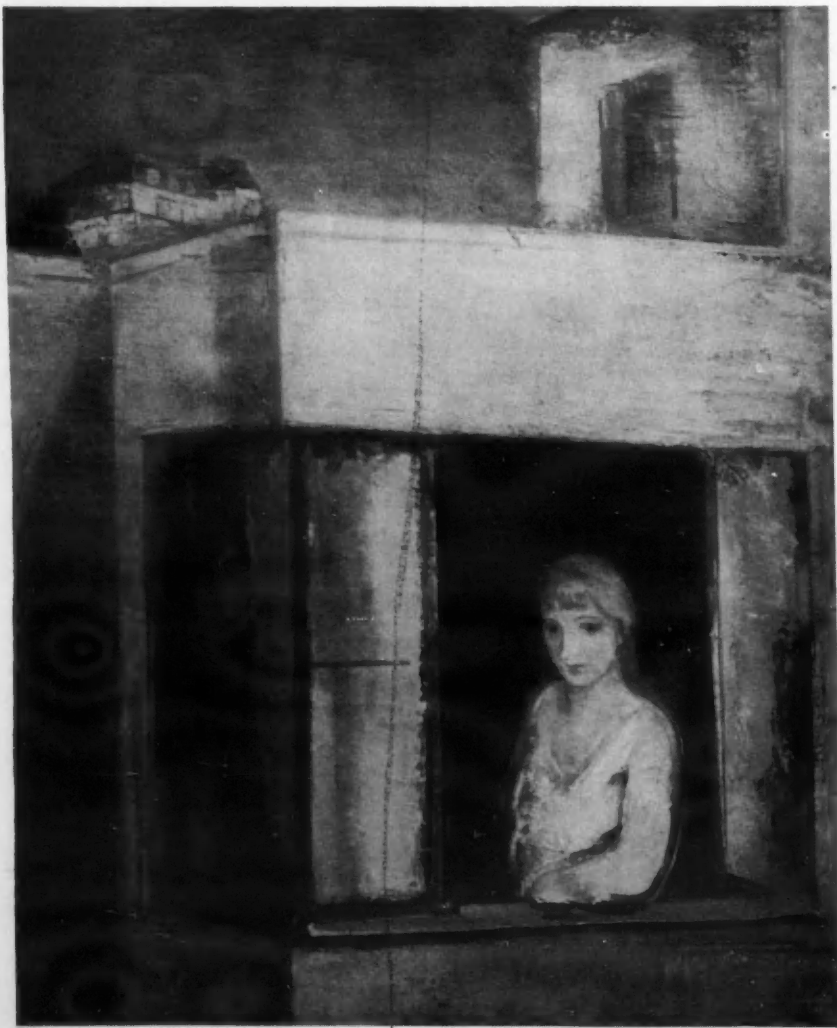
Mr. Pollak fully realizes the possibilities of his very specialized and difficult medium. His approach has sometimes a Japanese quality, particularly in his plates of Central Park. His work in Palestine includes many closely observed character studies. *Jemenite Woman and Child* is a fine design as well as a sensitive interpretation of a racial type. *The Valley of Kidron* is massive in construction and handsome in tone. In the collection will also be found scenes from the Dalmatian Coast, San Francisco and the University of California, Detroit and Mr. Pollak's native Vienna.

New Yorkers will take pleasure in his interpretations of their own ever changing and bewildering skyline. In the plate *From the Hoboken Ferry* there is an especially interesting use of the heavy suspending chains and gang plank of the ferry, cutting horizontally the verticals of the skyscrapers.

## Sculptor Aldrich Shows His Paintings

M. Azzi Aldrich is a former sculptor, whose first exhibition of paintings was held at the Midtown Galleries ten years ago. He began his studies at the Art Students' League in New York, but studied further in Europe, particularly in Milan, Rome and Paris.

It would have taken a very strong and fanatically independent person to have remained unaffected by the men of the school of Paris, during the years after the war that Mr. Aldrich was working in Europe—in fact, it would



EXHIBITED AT THE EHRICH-NEWHOUSE GALLERIES

"THE WINDOW," A ROMANTIC OIL BY ERIC GOLDBERG



have been almost irresistible not to have tried one's hand at the stage properties of Chirico, Picasso and Jean Cocteau; the casts, inflated kid gloves, broken columns, African sculpture and guitars. Mr. Aldrich has used them all, but he seems to be a little late for the fair. His handling of pigment is rather plastic, as befits a sculptor. It is possible that sculpture is really his *metier* after all.

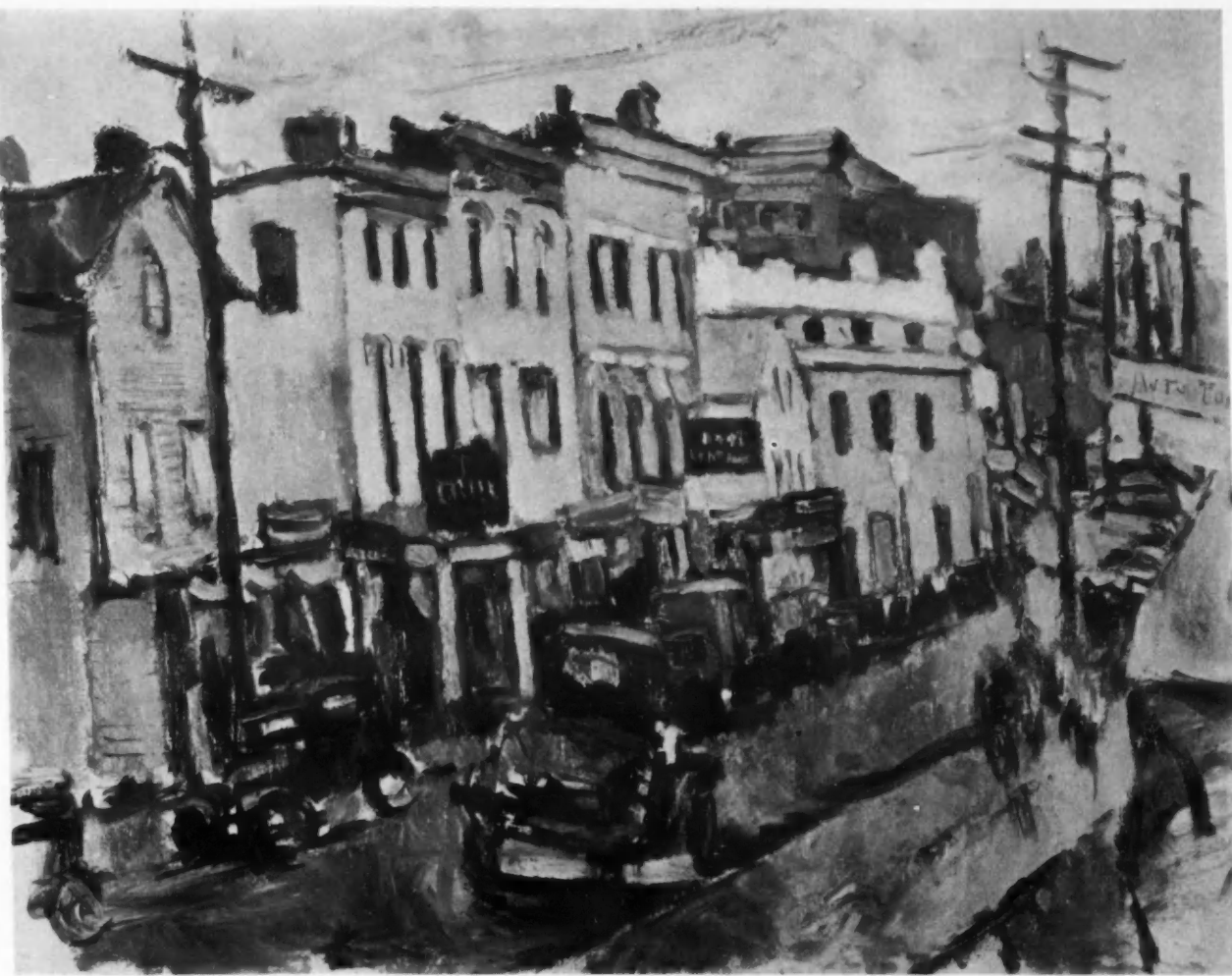
## Manievich's Love of American Main Streets

Abraham Manievich has come to town with a large number of canvases at the Carl Fischer Gallery. Born in Russia, he has worked and exhibited in Germany and France, as well as in his native land. Since coming to the United States in 1922, he has had a number of exhibitions in different large cities. His present show is largely the fruit of the past three years.

Mr. Manievich has become a very impassioned painter of the American scene, especially as manifested in the small town and in the flaming glories of our autumn foliage. From the material of mean and squalid streets, misbegotten facades, shops, tin cornices and the familiar objects that go to make up our "Main Streets," he has plucked some interesting material. These are perhaps his most successful works from the point of view of composition and form. Here, also his color harmonies are more restrained and more fully controlled. *Fall Showers* is perhaps one of the best illustrations of this point.

Mr. Manievich has been successful also with his snow scenes. He has conveyed a sense of the forms beneath the covering blanket and has shown his sensitivity to the subtleties involved in painting this difficult winter phenomena. *Winter, Canadian Village* is a pleasant and simple composition.

The incredible brilliance of the Amer-



EXHIBITED AT THE CARL FISCHER GALLERIES  
"PEEKSKILL, NEW YORK," AMERICAN SCENE IN OIL BY ABRAHAM MANIEVICH

ican autumn has also occupied Mr. Manievich very fully. He has put such zest into his palette, that it gives his canvases the same effect that too much brass gives an orchestra.

Since Mr. Manievich is a rather representational painter, who finds it dif-

ficult to eliminate and simplify, the juxtaposition of so many patches of complimentary primary color is apt to be overpowering. This tendency though somewhat visible in his flower and still-life paintings, is under better control.

This painter's racial origin is in the barbaric glow of his color. He loves the clear, brilliant reds and greens beloved by Russian folk artists, the simple expressive primaries of a painted box or papier maché snuff box.

Far from the usual conception of the

Russian character, with its underlying sense of tragedy, Mr. Manievich expresses himself like a joyous child rioting among tubes of pure color. His pictures seem to vibrate with such force that the walls of the gallery are almost shattered.

## Degas Reproductions And Botanical Points

The reproductions of drawings by Degas now being shown at the galleries of Raymond and Raymond will give enormous pleasure to the many people who can not afford an original. Nor would this emotion be confined to those few fortunate beings who own Degas drawings, since no one could fail to appreciate and enjoy the extraordinary fidelity and accuracy of these reproductions.

The texture of the paper and the quality of the medium is so close to the original that it would require the closest scrutiny to distinguish the difference. The framing and matting is a valuable lesson in how to solve this difficult problem.

Although the special exhibition at Raymond and Raymond's is devoted to Degas drawings, they also have on exhibition a large collection of reproductions of paintings. The standard of workmanship and artistic integrity is equally high. Beautiful in themselves, they are worthwhile as pictures to hang on the wall and invaluable as adjuncts where the originals are not available.

In addition to the very large collection of reproductions there is a delightful group of English and French eighteenth and early nineteenth century botanical engravings, principally by P. J. Redoubt, Henderson and Reinagle. A. R. A. They will satisfy the most critical botanist by their accuracy of drawing and color. Many are handsome compositions with landscape and architectural background.

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## NORWEGIAN ART IN A FIRST EXHIBITION

The first comprehensive exhibition of Norwegian art ever presented in New York is now current at the International Art Center. Assembled by the National Gallery at Oslo, under the direction of John H. Langaard, the exhibition has as its Protector the Crown Prince of Norway. Mr. Langaard, who is Secretary and Librarian of the National Gallery of Norway, has written a helpful foreword for the catalogue. A further appreciation of this extensive gathering of canvases rather unfamiliar to the American public will be gained by his statements. He first expresses his hope that the American public will "experience Norway in this exhibition," and continues:

"It is through the reflection of the people's soul and through that country's nature, mirrored in form and color, that the exhibition calls for response. Does it perhaps express a romantic *elan* which must be put in relation to a people living their lives between great mountains and deep valleys with a long and jagged coast-line, and under a high scintillating light? . . . Norway has escaped much that elsewhere has become a hindrance to radical and creative initiative, for example, the weight of a too venerable tradition. From the beginning of the last century the relation to nature has been heartfelt and straightforward. All in all one must say that nature is the real school of Norwegian art."

There are altogether thirty-five artists represented. Subject matter ranges from portraits and landscapes to cubistic abstractions and studies of the social scene. The following outstanding contemporary artists are included: Erik Werenskiold, who may be called the dean of Norwegian art today; Edvard Munch, who introduced the school of modern painting to his country; Thorvald Erichson, who went to the French Impressionists for his first instruction and who is now as revolutionary an artist as can be found in the country; and Henrik Lund, central figure in a group of men who have lifted the modern trend into a refinement of technique that has greatly enriched and widened the artistic quality of national painting.

The exhibition, embracing as it does only living painters, might be augmented here by a casual chronological survey of this generation, in the words of Mr. Langaard: "Under the leadership of Erik Werenskiold about 1880, Norwegian art was given that organization which still characterizes it today and which makes possible its native existence. The work of Werenskiold, above all his many penetrating portraits of great contemporary Norwegians, reflects throughout this source in Norwegian painting. It shows an astonishing development of spirit and truth that was not accepted without opposition. It became clear, however, that art no longer cared to cater to the public's desire for flattery. A short but passionate fight ensued, which seems only to have stimulated creative forces. Already during the last half of the eighties and the beginning of the nineties there was witnessed the rise of the greatest genius in modern Norwegian art. This man was Edvard Munch. Norway has no other artist as independent. He is the absolute opposite of the naturalists of the past generation. Later the great eternal forces in life and nature made stronger claims on him."

Thorvald Erichson, whose importance was strongly felt in 1900, should be mentioned. . . . Joyfully unhampered, a lyric sensitiveness flows from his landscapes. . . . With his works a foundation was laid for the recognition of Munch's work; and it is significant that it is in the generation of Thorvald Erichson, about 1905, that one is confronted with the first influence from Munch. It may be right to point out Henrik Lund as the central figure in this generation.

About 1909 a group of artists went to Henri-Matisse's school in Paris. Here they received a fundamental impression that turned their attention towards simplification in style and constructive composition. Under Henrik Sorenson's leadership several of these artists gave expression to a strong nationalistic consciousness.



LENT BY THE MARIE HARRIMAN GALLERY

"WOMAN WITH A VIOLIN," BY MATISSE. CURRENTLY ON EXHIBITION IN THE SAN FRANCISCO ART MUSEUM'S LARGE ASSEMBLY

## A Premier West Coast Exhibition of Matisse

The first comprehensive exhibition of Henri-Matisse ever to be held on the West Coast is now in progress at the San Francisco Museum of Art, and will remain there until February twenty-fourth. Thirty-one paintings and four examples of sculpture in bronze have been lent; the paintings through the courtesy of Mr. and Mrs. Michael Stein of Palo Alto, Miss Harriet Levy of San Francisco, Mr. Samuel S. White, Third, of Ardmore, Pennsylvania, Miss Miriam Hopkins of New York and Santa Monica, the Marie Harriman Gallery of New York, the Detroit Art Institute, and the San Diego Fine Arts Gallery; the bronzes by Miss Harriet Levy and Mr. and Mrs. Stein; the drawings, etchings, lithographs and monotypes by the Weyhe Gallery, the Pierre Matisse Gallery and Mr. and Mrs. Stein.

The famous *Woman in a Blue Hat*, so often cited as a brilliant achievement of Matisse's *fauve* period is one of the fine paintings from the collection of Mr. and Mrs. Stein; it has not been previously shown in this country. Other items from the Stein collection include a study for the superb *Joie de Vivre* of the Barnes Foundation, an impressionistic *Still-Life*, another in which the influence of Cezanne is marked, and

a painting of the Promenade at Nice—in the fully developed style of 1910.

Among the other early paintings lent by Miss Harriet Levy is the *Girl With Green Eyes*, included some years ago in the Matisse exhibition at the Museum of Modern Art in New York. Supplementing these collections and supplying examples of the later phases are canvases from the Marie Harriman Gallery and the Pierre Matisse Gallery; from the former is *Girl Reading*, and an *Odalisque*, from the latter *Woman With a Violin*.

Of the four bronzes, three are of the early period; *Serf* (1902), *Madeleine* (1903), and *Dawn* (1907); the one recent piece is *Classic Head* (1930).

All phases of Matisse's extraordinarily sensitive draughtsmanship are illustrated, together with numerous examples of successive phases of other work in the graphic mediums. The collection here assembled affords an excellent opportunity to see his development in both expression and in technique. Although Henri-Matisse has himself visited San Francisco, and his work has long been well known and admired in the West, this is the first time San Franciscans have had the opportunity to appreciate his power in the many mediums in which he has found expression.



LENT BY THE PIERRE MATISSE GALLERY

"ODALISQUE AU COFFRET ROUGE," IN THE SAN FRANCISCO MUSEUM'S PRESENT FIRST EXHIBITION OF HENRI-MATISSE



## LONDON NOTES

English correspondents writing in from Paris and other Continental cities have just been saying much concerning the controversy over restoration which recently originated in the Louvre. The *Observer's* Parisian representative states that the picture-cleaning department of the Louvre heartily approves of the work done by its own M. Goulinat upon Rembrandt's half-length portrait of a young man, supposed to be his son Titus. It seems that M. Goulinat removed the surface varnish from the painting, and that started the excitement.

In opposition to the Louvre contingent, Jacques Emile Blanche, the artist who has painted so many contemporary English portraits, protested along with a number of critics, that as a work of art the Rembrandt has been ruined. The English have had much to say on the subject.

"The whole question," says the *Observer's* correspondent, "is how far . . . cleaning should go. At the beginning of the nineteenth century the Louvre curators used to take it a great deal further than mere cleaning, and there are pictures such as the Leonardo *John the Baptist* which have been virtually destroyed by so-called restoration—amounting in fact to bungled repainting. Even today there are galleries in Italy where similar restoration is constantly being carried out with no compunction whatever. The question in dispute just now is whether the cleaning can justifiably include the removal of old varnish which has grown yellow with age and dark through the absorption of dust, and the replacing of it by new. Some say yes . . . others say that to touch a masterpiece at all is to risk destroying it. Then are we to allow the masterpieces whose paint is cracking off the canvas to disappear instead of trying to save them? It is a difficult problem."

The *Daily Telegraph's* correspondent at The Hague reports that he recently discussed the matter with Dr. Martin de Wild, who with his late father, M. Dirk de Wild, restored more than one hundred and thirty Rembrandts, many

of which belong to famous English collections. Dr. de Wild warned that if attempts are made to restore old masters without expert advice "the world will lose its famous pictures one by one." Dr. de Wild also said, "My impression is that the restorers have bungled the job because they tried to turn a simple affair of cleaning into a highly scientific experiment, with all sorts of new methods, in this case absolutely unnecessary."

At the Cooling Galleries in January was the first exhibition of the Group of Oxford Painters, a new society of young people who have all been students at the Ruskin School of Art at Oxford, where they worked under Albert Rutherston and his assistants. The youthful group is spoken of as

being distinctly varied in gifts, and the most interesting new development in English painting since the first appearance of the East London Group.

The Goupil Galleries have been showing the work of Stanley Spencer; the Wertheim Gallery that of Miss Frances Hodgkins; and of great distinction is the exhibition at Colnaghi's of drawings by the old masters including the elder Breughel, Jan Lievens, Herman Saftleven, Anthonie Waterloo, Roelant Savery, Allaert van Everdingen, Millet, Canaletto, and Tiepolo. Also there are two landscapes by Claude, one study by Hubert Robert, and one by Theodore Rousseau, as well as drawings by Constable, Gainsborough and Rowlandson.

(Continued on page 17)

## The New King and the Royal Collections

The recent death of George V and the accession to the British throne of Edward VIII have, aside from their dynastic and political imputations, an artistic aspect which has not been recalled in the American press' extensive comment on the lives of the dead and the new monarch. Nevertheless it has been a matter of some moment to all artistically-minded Englishmen to see the extensive Royal Collections pass into the hands of a new master, and it doubtless is equally of interest to Americans.

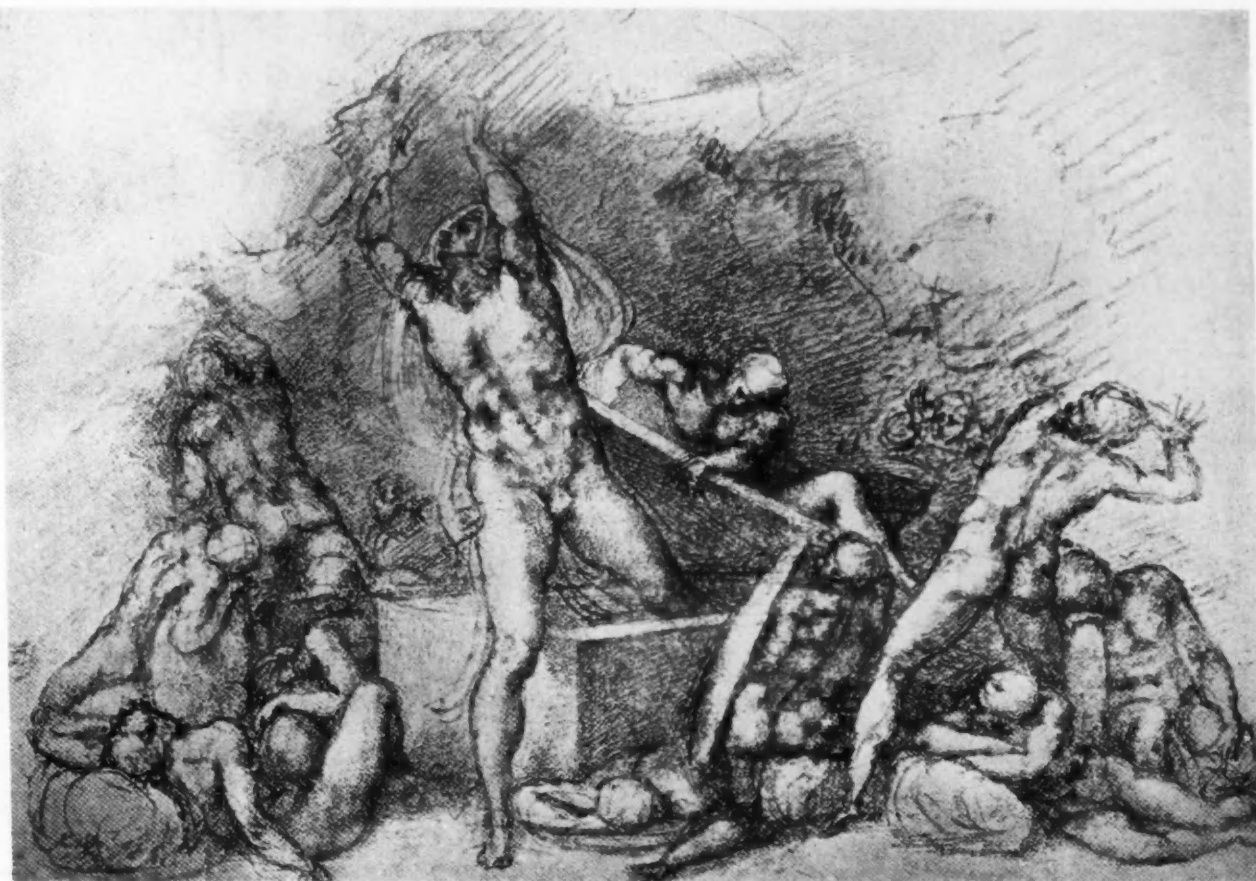
Particularly those Americans familiar with the vast amount of artistic property contained at Buckingham, Windsor, Hampton Court and Kew will realize the enormous problems of adminis-

tration connected with these treasures. Paintings, drawings, furniture, sculpture, ceramics, silver and other objects of art are contained in these Royal palaces, most of them for a long time the property of the Royal Family. A considerable proportion of these collections is open to the general public or to accredited students, and a great deal of it has been seen in the various great exhibitions at Burlington House, to which the late King was always a generous lender, as well as on permanent loan at the National Gallery.

The Royal Collections begin, except in rare instances, with the strong collecting instinct and vast gatherings of Charles I and Charles II. Although the greater proportion of the earlier Stuart collections were dispersed during the Commonwealth, many of the items passed temporarily into the hands of various nobles, who afterward returned them to the Crown. Such was the case with the great Windsor Castle collection of Holbein drawings, which were received from the Earl of Arundel.

During the eighteenth century, however, the collections flourished at their height. Under Queen Anne and, especially, under George III, the Italian and French collections were greatly enhanced, and, moreover, during this great period of native English painting, the large group of works by the British eighteenth century masters was acquired. Finally, under Prince Albert in the nineteenth century, the Consort's keen aesthetic taste was directed toward acquiring the fine group of Italian and Northern primitives which are now part of the Royal property.

Aside from the paintings, perhaps the most important single unit of the King's collections are the great drawings, including large numbers of sheets by Leonardo da Vinci and Michelangelo. The entire collections will, of course, automatically pass from the late King to the former Prince of Wales. It will be a matter of some interest to see what Edward VIII will do with the collections. George V seemed to consider it his duty to conserve and administer them rather than to add to them, or to make them more accessible to the general public than the semi-public state in which they are still held.



FROM THE BRITISH ROYAL COLLECTIONS: "RESURRECTION," DRAWING BY MICHELANGELO

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Time has made more lovely than ever this pear-shaped ewer of pottery dating from the T'ang Dynasty. It is glazed in green, which, with the passing of centuries, has changed to a soft pistache shade touched with silvery iridescence. Following half-way down the body is a slim handle; balancing this a short tubular spout at the mouth of which is a fitted knobbed lid. The applied medallions, lace-like in quality, are executed with precision and delicacy, in a palm-leaf design of closely paralleled spirals and ridges. The ewer is on view at the Parish-Watson Galleries.



Also from the T'ang Dynasty is the prancing horse of light buff pottery which has been covered with a white slip. The horse, drawn back upon strong hind legs, one extended foreleg resting lightly on the ground, the other pawing the air, arches his neck and draws back his head as if he were ready for a quick toss. The accoutrements show traces of red and black pigments; the vitality of the animal is accentuated by accents of red in his ears, nostrils and on his eyelids. He may be seen at the Parish-Watson Galleries.



From the galleries of Roland Moore comes this busy group of individuals hard at work grinding corn. The shed in which they are laboring is not only a faithful description of such a place, but is so constructed that it forms a handsome framework for the entire design. Dating from the T'ang Dynasty, this unusual piece is unglazed, with here and there mellowed traces of red and black pigment still evident.

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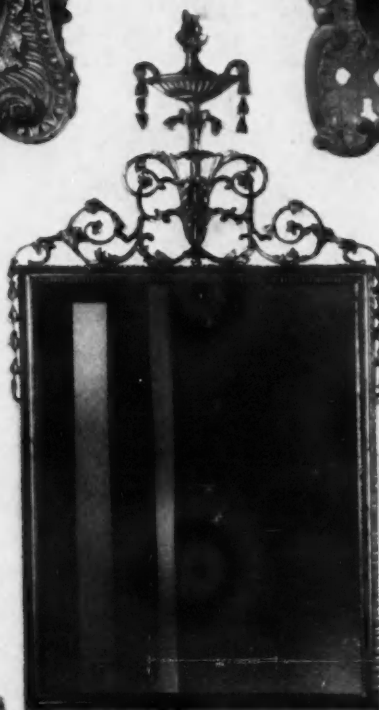
### Queen Anne—Adam



One of the handsome pieces to be found at the Symons Galleries is the regal and dignified mirror in gilt shown here. It is another testimony to the remarkable variety of style contained in Chippendale alone. It seems to combine the impressive with the finely wrought; though filled with pattern it does not give the effect of being overburdened. Moreover, the pediment is firmly balanced by the design below.



The Galleries of Stair and Andrew boast this impressive gilt Chippendale mirror whose date is about 1755. The gilt is excellently preserved, the design at once rich and gratifying to the eye. It may easily be seen that the carving throughout is most distinguished in character. The mirror came from the collection of the Earl of Coventry. It is notable as an example of Chippendale in which intricate detail is subordinated to a large effective pattern and movement.



From Douglas Curry comes this gilt mirror, characteristically Adam in style. Its pierced pediment rises above the frame with such lightness and grace that one hardly realizes the elaboration within the design. This distinguished piece was formerly brought from Holywell Park, Wrotham, Kent. It retains the original gilding, which is very well preserved and only slightly toned and washed.



The Lehne Galleries present this upright Chippendale mirror which offers to us still another interpretation of that versatile designer. It is wrought of hardwood and gilt; the frame wreathes itself as delicately as a vine about the mirror itself, attached to the inner rim by the most graceful curling of leaves. The lacy irregularity of the frame's outline gives the piece added lightness.



An extraordinarily fine Queen Anne upright mirror made in carved and gilt gesso may be seen at the Farmer Galleries. Its date is 1710. Boldly carved acanthus leaf scrolls surmount the top, and around the inside edge is a finely carved floral border. The artistry and patient working out of detail equal that of a goldsmith; the simplicity of the lower frame accentuates its dignity.

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### Twenty-five Years Ago in The Art News

A cable received from Berlin brought the news that Kaiser Wilhelm II had refused to confer the high Prussian order of *Pour le Merite* on Auguste Rodin, although the sculptor had been unanimously recommended by the Royal Academy of Arts. The Kaiser, always opposed to modern tendencies in art, showed his characteristic taste in this action.

The Jury on pictures for the coming International Exposition at Rome, composed of John W. Alexander, J. Alden Weir and William M. Chase, met at Budworth's and inspected some three hundred pictures offered in response to the general circular issued to artists. They accepted only fifteen, for the reason that there was not sufficient space for more in the United States Pavilion, the Commissioner General Harrison S. Morris having well filled the walls with canvases personally invited by him in advance. By that time it was too late for artists not invited by the Commissioner to exhibit in the International Pavilion, although some American artists living in France, including Frieseke, Barlow, Richard Miller, Lionel Walden and Augustus Koopman, were to show their work in this section.

The amount appropriated by Congress and the State Department for the representation at Rome was \$55,000. Management of the whole undertaking was under discussion, and the public was curious to know whose work had already been accepted, but so far it was known only that Sargent was to be represented by his portraits of Miss Thomas, the president of Bryn Mawr College, and of General Leonard Wood; and that John W. Alexander was to show a new figure painting.

The leading exhibition of the week was that of Childe Hassam at the Montross Galleries, composed of over twenty oils, sixty watercolors and a number of pastels—no meagre representation; the work bore testimony to the artist's wide travelling in Europe, as well as to his interest in New England. An opening of works by Claude Monet at the Durand-Ruel Galleries was one of the notable events of the day; the Macbeth Galleries were characteristically showing oils by leading Americans; at the still cautiously regarded Photo-Secession Gallery on lower Fifth Avenue were watercolors by John Marin, but this affair received the barest treatment.

Of much more breadth were the other announcements. The first exhibition under the auspices of the new Art Committee of the Union League Club was about to open, made up of American marines and landscapes. Among the artists were Paul Dougherty, Gifford Beal, Emile Carlsen and George Bogert. This new Committee planned to give five or six exhibitions during the season.

At the Lotos Club was a memorial exhibition of paintings by the late Louis Loeb, while at the Folsom Galleries were paintings of mothers and children by Miss M. Jean McLane (Mrs. Johansen); her work provoked the comments that she had as sympathetic an understanding and feeling for the subject as Miss Cassatt and Miss Lydia Emmet and that hers was an unusually strong show for a woman painter.

The National Gallery of Canada had acquired, through purchase from the Montross Gallery, *Oxen Drinking* by Horatio Walker. In Buffalo the Albright Art Gallery was preparing to show work by F. K. M. Rehn, Charles W. Hawthorne and Albert P. Lucas, as well as Mr. Richard Canfield's entire collection of Whistler's works, thirty-four in all. In Columbus, Ohio, Julius Golz was arranging to show some of the works of the New York Independents; Robert Henri was to be featured, as were George Luks, William Glackens, Rockwell Kent and John Sloan. Mr. Henri had just completed a journey to Ohio. At that time his entire group was very active and widespread.



EXHIBITED AT THE NATIONAL ASSOCIATION OF WOMEN PAINTERS AND SCULPTORS  
"AL CAPONE," FELINE STUDY BY FIELMA C. GROSVENOR

## The Exhibited Work of Women Artists

(Continued from page 5)

One Public Enemy of the back fence, *Al Capone!* Mrs. Grosvenor knows her cats, which is something not given to everyone who has tried to transfer something of the baffling qualities of the feline to canvas. The enormous iconography of the cat will fascinate anyone who is interested in the subject. Mrs. Grosvenor received the Edith Penman Memorial Prize for her exquisite *Gardenias*, a distinction to be prized in an exhibition which contains so many strong competitors in this class.

Miss Katherine Rhoades in her painting of *Gloxinia* maintains the fine quality that we have learned to expect from her. Long associated with the late Mr. Freer, while he was forming his Oriental collection, Miss Rhoades seems to have absorbed some of the exquisite Oriental feeling and understanding of flowers. Wilhelmina Nichols has a delicious arrangement of *Petunias* in silvery whites and nice dark purples.

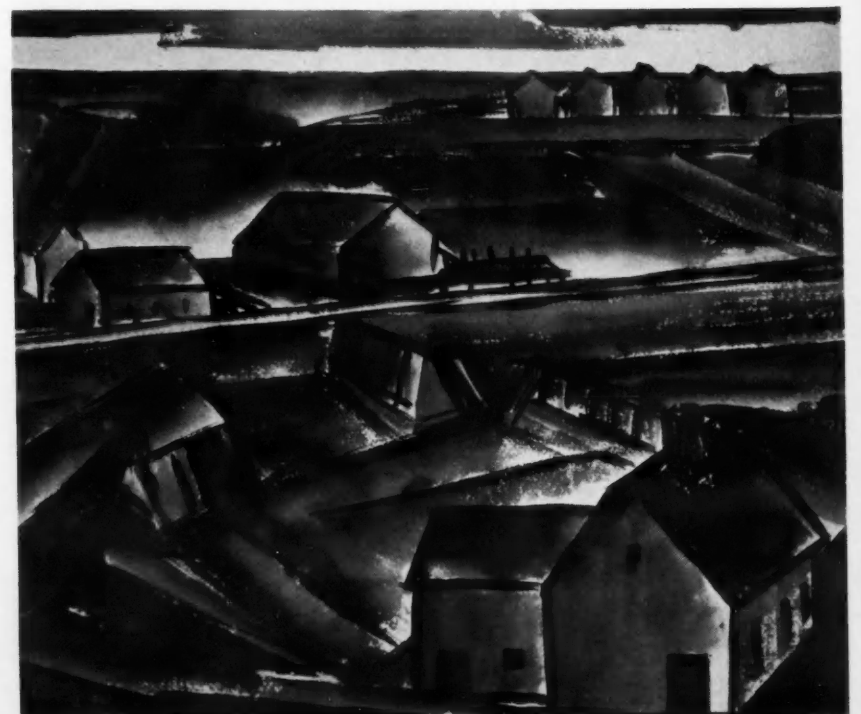
Frances Burr has long been interested in the possibilities of gesso. Her *Crucifixion* is in this medium. In an arresting composition, Miss Burr has given a new interpretation to this great traditional subject. *Leonebel Jacobs* has a sure and competent portrait of Dr. F. J. Baker. She is one of the foremost women painters, who can be counted upon to turn out a well composed portrait, which will satisfy any governing committee with its likeness to the distinguished sitter, whom they may wish to honor.

In the Central Gallery there is a large and representative group of watercolors, and on either end vitrines containing the miniatures. The National Association medal for miniature has been awarded to Rosina Boardman for

her exquisite little *Study of a Head*. The very intimacy of the miniaturists' art lends itself to close and penetrating study of character; Margaret Foote Hawley has two such portrayals in her miniatures of Professor Ernest Brown, R.S., and the Vicomtesse de Vaulchier. Alma Hirsig Bliss has a free and pleasing technique in her head of Caspar Mayer. The still life studies among the miniatures are like small glowing enamels, and they could well find a place in the Queen's doll house.

The water colorists are well represented. Visitors to Charleston will recognize one of Alice Huger Smith's studies of the great live oaks, hung in Spanish moss, for which the South Carolina low-country is so justly famous. It is punctuated by the flaming pink of the azaleas. Farrand Dodge has a well handled piece in *Reflections. The Quarries*, has a fine vibrancy as seen by Katherine E. Cordon. *Tourists of Karanak* is a fine rendering in the style of an architectural illustration of the great colonnade by Eleanor Parke Custis. Elizabeth Walmsley has achieved a well balanced design with her shanties and clothes lines in *Forgotten Corner*. Her color is clean, gay and decisive. Also direct and simple in handling is Lucy W. Hurry's painting of *Cineraria*. Confined to variations on two tones, it is distinguished in its sincerity and clearness of statement.

The Lindsey Morris Sterling Prize goes to Lorene David for her strong and bold *High Tide*. Done in a more modern idiom it fulfills many of the desiderata of watercolors in its clarity and sureness of technique. Erica May Brooks achieves a sense of distance in the expanding vistas of her well done watercolor of the White mountains—the famous *Notch*. Amy Pleadwell is a



EXHIBITED AT THE NATIONAL ASSOCIATION OF WOMEN PAINTERS AND SCULPTORS  
"HIGH TIDE," PRIZE-WINNING WATERCOLOR BY LORENE DAVID



Boston member whose sensitive *Callas* are but another indication of the taste and connoisseurship for which she is so justly known.

Mary Doux gives the real feeling of the "season of mists and mellow fruitfulness" in October. The sketch of two nude girls by Gertrude Schweitzer is a really understanding use of the water-color medium.

To draw boats acceptably one must be thoroughly familiar with them and to know from experience how men go down to the sea in ships. Betty M. Carter proves that she does know and understand by her two well constructed and finely executed pictures, *Rockport* and the *Day's Work Done*. Then again, Helen Young, who is a former prize winner, has felt the contours of the land and the windy sky in *Westchester Golf Course*.

In a very different genre is the neat and crystalline realism that Vanessa Z. Helder has brought to *Fairview Avenue*. Its very name is a travesty on the hideous street of two family houses with washing strung shamelessly across the front piazzas. Carol Dudley has made a nice pattern of her row of brick houses and a snowy foreground, called *City Snow*.

Among these watercolors a few stray oils have crept in. Harriet Stockton Kimball's lovely and subtle color harmonies deserved a better position than it has found skyed above two rows of watercolors. This study of *Shifting Fog* presents a well thought out arrangement in yellow, gray and pink too skillful to have been accidental.

In the Vanderbilt Gallery, Mme. Annot has a pleasing if derivative canvas called *First Friendship*. Negro life is painted by Florence B. Smithburn in *Monday*. Another work which deserved better of the hanging committee is *Industrial Composition* by Katherine McKee. The use of the woman's head, her drooping shoulders and the dark angular accent of the sewing machine, show Miss McKee's knowledge of plastic organization.

Lauren Ford has a charming little story-picture in the *Vision of the Innocents*. *The Fisherman* is a somewhat Bentonesque figure by Dorothy Eisner. In the large scale portrait of *Alice*, Mary E. Hutchinson has used an almost mural technique.

Georgia Morgan has put a good deal of social implication into her well characterized *Deserted*. *The Hunter* is a full sized seated figure of a negro with a shot gun at his knee. The color and composition are good with nicely felt transitions of tone.

The Marcia Brady Tucker prize winner is Katharine Langhorne Adams in her Renoiresque conception *Once Upon a Time*. She has given a sense of rhythm in her composition of the rocking horses and the child.

Perhaps the most completely advanced character study is *Idle Girl*, another painting of a negress by Marion Bruce Zimmer. The relaxed and pensive figure forms a well considered and harmonious function of the design. Edith Blum has been inspired by the Impressionists. *The Fur Cape* is a well balanced use of blacks. *Prairie Farm* by Kady B. Falkner is a sunny landscape, full of air and with a sweep of sky.

Striking an unusual note *Les Amis* by Patty Pease is an interpretation of some depth. This year the Cooper Prize is given to Louise Pershing for *Roller Coaster, Winter*.

## The Century Exhibition

(Continued from page 6)

seems to have hit upon a system which has worked out better for succeeding generations than have those of the Romantics, the Naturalists or the Individualists. With a clear French rationality he accepted the camera for what it was worth and could contribute to the picture—his progress in this direction is seen in the approximate fifteen years between the two landscapes which Mr. Clark has lent to the exhibition—and he knew about well enough what to leave out. If this is no epic art, it is at least a durable one, and one can answer pretty well that his art is sight and vista, without any plaguing doubt that it might possibly be insight and vision. In this best of worlds, such security of attitude counts for a good deal.

## COMING AUCTIONS

### Americana in Bigelow and Johnston Sale

The collection of American and English eighteenth century furniture and decorations of the late Francis Hill Bigelow of Cambridge, Massachusetts, together with important early American and English silver belonging to Mrs. Martha D. Johnston of Yorktown Heights, New York, the Bigelow estate and other owners, will be dispersed at public sale at the American Art Association-Anderson Galleries the afternoon of February 8, following exhibition from February 1.

The collection of the late Mr. Bigelow, author of *Historic Silver of the Colonies and Its Makers* (1917) and a noted authority on American antiques,

his daughter in 1815. It is one of the most distinguished examples of early New York silversmithing. Other important silver includes two dome-topped tankards and a coffee pot made by Benjamin Burt (1729-1805) of Boston, two rare silver porringers by Jeremiah Dummer (1645-1718) of Boston and Samuel Vernon (1683-1737) of Newport, Rhode Island, respectively, and a very rare mug with bulbous body made by Paul Revere (1735-1818).

Notable among the Bigelow furniture is a New England eighteenth century block front scrutoire of richly carved mahogany, with cabinet top, a piece which is illustrated in Luke Vincent Lockwood's *Colonial Furniture in America* (1921). Other important American eighteenth century furniture is seen in a so-called "butler's" secretary of



BIGELOW-JOHNSTON SALE: AMERICAN ART ASSOCIATION-ANDERSON GALLERIES

CARVED MAHOGANY BLOCK-FRONT SCRUTOIRE WITH CABINET TOP: AN EIGHTEENTH CENTURY PIECE FROM NEW ENGLAND

is well known to connoisseurs. Many of its pieces have been exhibited at the Metropolitan Museum of Art, the Museum of Fine Arts in Boston, the Pennsylvania Museum and elsewhere, and many have been reproduced in standard reference works. The Bigelow collection also includes a group of early American portraits and a remarkable assemblage of William and Mary, Queen Anne and Georgian mirrors.

An outstanding item in the sale is an early American silver flat-topped tankard with engraved coat of arms, made by Peter Van Dyck (1648-1750) of New York and later owned by John Pintard, American patriot, who presented it to

Heppelwhite design, made of finely inlaid mahogany, and in a mahogany break-front library bookcase with four glazed doors, the documented provenance of this last tracing back to the wife of the Hon. Perez Morton of Dorchester, Massachusetts, who was Speaker of the House of Representatives in 1806-11. The former piece was exhibited at the Fogg Art Museum, Cambridge, Massachusetts, in 1933, as were a sideboard with graceful serpentine front and a tambour secretary, both of inlaid mahogany in the Heppelwhite style, and a mahogany block-front secretary of Goddard type, with claw and

(Continued on page 16)

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"PORTRAIT OF GENERAL WOLFE" BY GEORGE ROMNEY, 1703

## Coming Auctions

(Continued from page 15)

ball feet. A late eighteenth century carved mahogany tall-case clock by Simon Willard of Boston is one of a few early clocks also included in the sale.

Among the American paintings are a likeness of Ebenezer Francis and his wife, Elizabeth, by James Sharples, and a replica by Jane Stuart of the famous Vaughan portrait of Washington.

## Historical Items in Sale Of Literary Property

Historical and literary Americana, both printed and in manuscript, will be dispersed at public sale at the American Art Association-Anderson Galleries the afternoons of February 5 and 6, following exhibition from February 1. The sale comprises property collected by the late Dr. Archibald Alexander Edward Taylor, former President of Wooster University, Wooster, Ohio, sold by order of his daughter, Miss Lucy Munson Taylor of Columbus, Ohio; property of the Authors Club of New York; the collection of the late Robert Bonner, editor of *The New York Ledger*, and Edward Griffith, sold by order of the present owner, Miss Kate d'A. Bonner; and other properties.

The outstanding item in the sale is an original Indian deed for most of the northern part of Delaware, including Wilmington, dated at Newcastle, July 10, 1680. Signed with seven Indian signature marks and endorsed by William Penn, to whom the territory was transferred in 1682, this deed afforded important evidence in the boundary dispute of 1735-50 between Pennsylvania and Maryland.

Other notable early historical documents are offered in a collection of ten letters signed by Catherine de' Medici and Charles IX of France, dated 1565-71, relating to the French claim to pre-Columbian discovery and conquest of Florida and protesting to the King of Spain the massacre of the Huguenots in Florida by Menendez; and in Francis Hertel de Rouville's autograph manuscript account of the exploration and conquest of Canada undertaken by himself and his ten sons, written about 1712.

## The Ingraham Library: Thackeray, Stevenson

The library of the late Honorable D. Phoenix Ingraham, Justice of the

Supreme Court of New York, will be dispersed at public sale at the American Art Association-Anderson Galleries the afternoon and evening of February 13, by order of Mrs. D. Phoenix Ingraham and Archibald A. Gulick of Princeton, New Jersey, executors and trustees, following exhibition from February 8.

The outstanding features of the Ingraham library, which also comprises general literature, are its remarkable collections of first editions, autograph manuscripts and letters and original drawings by William Makepeace Thackeray and Robert Louis Stevenson.

The Thackeray collection, considered second to none offered at public sale in this country since that of Henry Sayer Van Duzer, dispersed in 1922, includes a copy of the rare first issue of the first edition of *Vanity Fair*, in the original monthly parts, published in London in 1847-8. The autograph material by Thackeray includes a notebook of poetry and sketches; a diary for 1845; three manuscript poems; a very important and apparently unpublished letter written to Professor Neate in 1848 regarding Mrs. Brookfield, with whom the writer was then in love; and an important series of letters by the novelist and members of his family. Among the original drawings by Thackeray are his sketch book kept while he was a student at Charterhouse, a series of pencil sketches of medieval costumes, several drawings illustrating stories, a portrait of Mrs. Brookfield and other notable items.

The Stevenson collection comprises an unusually fine gathering of first editions, ephemera and autographic material. Interesting among these are the manuscript of Stevenson's poem *To H. F. Brown*, which was published in *Underwoods* in 1887; an autograph letter signed *Hyde* and *Jekyll* written to his mother in 1886; first editions of *The Pentland Rising* and the very scarce *New Arabian Nights*; four of the rare leaflets and pieces printed in 1882 at Davos-Platz; and the excessively rare numbers of *O Le Sulu Samoa* containing the first appearance of *The Bottle Imp* in the Samoan language, printed at Apia in 1891.

## Furniture and Sporting Pictures in Two Sales

The Plaza Art Galleries will place on view on Monday, February 3rd, a collection of sporting paintings, to be sold by order of Henry Collett, Esq., of No. 4 St. Anne's Villas, Kensington, London, and others, on Saturday, February 8th, in the afternoon.

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Among the artists represented will be found the names of many of the most outstanding in this field of art. Canvases by Henry Alken, George Stubbs, J. N. Sartorius, John Ferneley, Dean Wolstenholme, H. B. Chalon, J. F. Her-ring, Sr., Sawrey Gilpin, Cooper-Henderson, George Armfield, J. D. Rowlandson, George Morland, George Henry Laporte, E. B. Herberta, John Wootton, William Shaver, Sr., and others of equal importance are included. There are many colorful portrayals of the hunt, as well as racing horses and coaching scenes of the earlier periods.

The Plaza Galleries will also have on view the week of February 3rd, a collection of home furnishings and decorations from many important consignors, prior to the dispersal on Thursday and Friday afternoons, February 6th and 7th. Included are period pieces by English, American and Continental cabinet-makers of the seventeenth and eighteenth centuries among which the French items are outstanding. There are also fine oriental rugs, silverware, bricabrac, china, glassware and other miscellaneous items.

### American and English Art in Philadelphia

Valuable oil paintings by American and English artists, from the estates of the late Samuel Horner, Jr., William F. H. Reed, Miss Katherine McK. Quin and an anonymous Philadelphia private collector of prominence, will be dispersed at public auction on February seventh at the galleries of Samuel T. Freeman & Co., Philadelphia. Prior to the sale there will be a public exhibition of the paintings, from February fourth.

The quality of this group is indicated by the Romney *Portrait of General Wolfe*, a striking work, of which Sir Charles Holmes, former Director of the National Gallery, says: "After examining this picture I find myself in agreement with the Editor of the Connoisseur, that it is a study made in the year 1763 for his painting, *The Death of General Wolfe*. Romney made the study primarily for the pose of the figure and the details of the uniform, and then worked it up into a picture by the addition of a landscape in his characteristic manner. The head of General Wolfe appears to be a self-portrait of the artist, as the features correspond exactly (making allowance for the difference in age) with those of Romney's self-portrait in the National Gallery."

A *Portrait of a Child* which is as charming for its windy background as for its figure—a little girl with blown ruffled skirt—painted by Maria Cosway (1759-1838) may be singled out as another prominent canvas, as well as *Landscape—Denham Church, Norfolk*, by J. Paul, who was a noted pupil of John Constable; this is painted in a manner characteristic of the better English landscape work of the early nineteenth century.

Among the portraits is a handsome and solidly built one by Allan Ramsay R.A., of Maria Sophia Wilkerson, Countess of Albany, in an antique carved frame. Reminiscent of Sir Peter Lely, this highly decorative portrait, with its sitter holding a posy of flowers, which was a general part of the make-up of a lady's portrait during the first half of the eighteenth century, is interesting for its reading of character as well as for its skill in paint. Sir Henry Raeburn R.A. is represented by his *Portrait of Ann Bates*, a winning interpretation of a jovial lady in a white cap and frill. From the English group are also Thomas Beach's *Portrait of a Gentleman in a Dark Coat and White Stock*, a simple and appealing canvas; a portrait by Sir Gordon Watson, as well as further work by Sir William Beechey R.A., Sir Thomas Lawrence P.R.A., whose *Portrait of the Duchess of Portland in White Dress, Red Cloak* is one of the most distinguished canvases in the Freeman sale; and *Portrait of Sir Robert Chambers* by Sir Nathaniel Dance R.A.

Among the American artists to be found are William M. Chase N.A., Charles W. Hawthorne N.A., Ernest Lawson N.A., James Peale, Thomas Moran, John Neagle, Augustus Koopman, Robert F. Reid N.A., and James Hamilton. French, Italian, Belgian, German, Dutch and Flemish work is of no little importance in the sale, though less in number than the English and American paintings.

### Vlaminck Exhibition

(Continued from page 7)

see it, in the main, under bleak gray light that one cannot dismiss because it haunts the mind and recalls suburban and provincial France like a special taste remembered.

As for the gouaches hung at Lilienfeld's, they are amazingly rich for this medium, varying little from the oils in tonality, and generous in their use of white which is streaked on thickly and boldly as it is in the oils. There are more pungent blues and greens in number 15, *The River*, than appear elsewhere, and this in particular is one of the most delightful pieces of all. Rich along the river's edge are the wet shadows, and every inch of the paper is full of naive enjoyment. All paintings in gouache show that whatever Vlaminck does is handled in his own special way, and if there is less range in his style, it is so pure and lovely for what it is that we need not look for more.

### LONDON NOTES

(Continued from page 11)

A group of Indian and Nepalese objects of art are now on view at India House, Aldwych; the collection was made by the late Mr. Alexander Scott, artist and archaeologist, who for many years lived and travelled in India, Nepal and Tibet. The main feature of the exhibition is a fine Indo-Buddhist shrine with its attendant sacred objects.

There have been various notices of the fact that this year marks the centenary of the birth of Sir Lawrence Alma-Tadema, once the rage of Victorian society. In his time of popularity he scorned offers of less than £10,000 for single works; last year his most famous painting, *The Finding of Moses*, fetched only £860 at Christie's, and a huge canvas for which his patron, the late Sir John Aird, paid him £10,000, was bought at the same sale for only 1505 guineas. He will probably be remembered more for his mastery of detail than for his grandiose renderings of Classical themes.



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TWO EXAMPLES OF EARLY AMERICAN SILVER FASHIONED BY BENJAMIN BURT: (LEFT) A DOME-TOPPED TANKARD; (RIGHT) AN URN-SHAPED SILVER COFFEE POT

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## CALENDAR OF NEW YORK EXHIBITIONS

### MUSEUMS AND PUBLIC GALLERIES

American Academy of Arts and Letters, Broadway at 155th St. *Paintings by Cecilia Beaux*, to May 3.

American Fine Arts Galleries, 215 W. 57th St. *45th Annual Exhibition of the N. A. W. P. & S.*, to Feb. 11.

American Watercolor Society, 215 W. 57th St. *Annual Exhibition*.

A. W. A. Gallery, 353 W. 57th St. *Paintings and Sculptures of Members*, Feb. 4-29.

Ari Students' League, 215 W. 57th St. *Paintings and Drawings by Kimon Nicolaides*, to Feb. 11.

Brooklyn Museum, Eastern Parkway. *Dance in Art*, to March 14th.

Columbia University, Philosophy Hall. *Paintings by Carl Schmitt*, through Feb.

Federal Art Project Gallery, 7 East 38th St. *Paintings by Sixty Artists* to Feb. 12.

International Art Center, 310 Riverside Dr. *Norwegian Paintings*, to Feb. 26.

Metropolitan Museum of Art. *The Work of Francisco Goya*, from Jan. 28. *French Prints and Ornaments of the Eighteenth Century*, through Feb. 15. *Egyptian Acquisitions, 1934-1935*.

Museum of Modern Art, 11 W. 53rd St. *Posters by Cassandre; the Architecture of H. H. Richardson; Paintings, the Gift of Mrs. John D. Rockefeller, Jr.*

Museum of the City of New York, Fifth Ave. at 104th St. *"Parades and Processions in New York"; Photographs of New York Shop Windows—1935; Late Nineteenth Century Brocade Dresses; "Hamlet in New York."*

New York Public Library, 42nd St. & Fifth Ave. *Japanese Figure Prints*, to April 16.

Newark Museum, N. J. *Recent Accessions; Modern American Paintings and Sculpture From the Museum Collection*.

Whitney Museum, 10 W. 8th St. *Part I of the Second Biennial Exhibition of Sculpture, Drawings and Prints*, to Feb. 13.

### SPECIAL EXHIBITIONS

An American Place, 509 Madison Ave. *Paintings by Georgia O'Keeffe*, to Feb. 27.

Arden Galleries, 460 Park Ave. *Wax Sculptures by Hidalgo*, to Feb. 14.

Argent Galleries, 42 W. 57th St. *Black and Whites by National Ass'n Women Painters and Sculptors*, Feb. 3-15.

Bignou Galleries, 32 E. 57th St. *Cezanne, Courbet, Fantin-Latour, Van Gogh, Monet and Renoir*, to Feb. 8.

Contemporary Arts, 41 W. 54th St. *Watercolors by Milton Douthett*, to Feb. 8.

Downtown Galleries, 113 W. 13th St. *American Birds. Sculpture 1785-1935*, to Feb. 15.

Dudensing Gallery, 697 Fifth Ave. *Paintings by Harriet Blackstone*, to Feb. 15.

Durand-Ruel Galleries, 12 East 57th Street. *Paintings by Boudin*, Feb. 3-21.

Ehrich-Newhouse Galleries, 578 Madison Ave. *Landscapes by Cesare A. Ricciardi*, to Feb. 5. *Eric Goldberg, Landscapes*, to Feb. 11.

Ferargil Galleries, 63 E. 57th St. *Paintings by Eugene Savage*, to Feb. 9; *Paintings by Alice H. Murphy; Drypoints by Max Pollak*, Jan. 27-Feb. 9.

Fifteen Gallery, 37 W. 57th St. *Watercolors and Oil Sketches by Herbert B. Tschudy*, Feb. 3-15.

Carl Fischer Gallery, 61 E. 57th St. *Paintings by Abraham Manievich*, to Feb. 15.

Grand Central Art Galleries, 15 Vanderbilt Ave. *Drawings by Lilian Westcott Hale*, Jan. 28-Feb. 8; *American Society of Miniature Painters*, Feb. 4-22.

Guild Art Gallery, 37 W. 57th St. *Paintings by Jacques Zucker*, to Feb. 15.

Marie Harriman Gallery, 61 E. 57th St. *Paintings by Arthur Carles, Pastels by Halicka*, to Feb. 8.

Hendrix, Inc., 73 East 57th St., *Paintings by Maurice Grosser*, to Feb. 8.

Kennedy Galleries, 785 Fifth Ave. *Prints and Models Illustrating Transportation*, through Feb.

Keppel Galleries, 16 E. 57th St. *Etchings and Drawings of New York by Ernest D. Roth*, to Feb. 15.

Kleemann Galleries, 38 E. 57th St. *Paintings and Printings by Margaret Lowengrund*, Feb. 1-15.

Knoedler Galleries, 14 E. 57th St. *Watercolors by Winslow Homer*, to Feb. 8; *Portraits by Harrington Mann*, to Feb. 8.

Kraushaar Galleries, 680 Fifth Ave. *Paintings, Watercolors and Drawings*, to Feb. 8.

Julien Levy Gallery, 602 Madison Ave. *Paintings by Campigli*, to Feb. 17.

Lilienfeld Galleries, Inc., 21 E. 57th St. *Paintings by Vlaminck*, to Feb. 17.

Macbeth Gallery, 11 E. 57th St. *Paintings by Herbert Meyer, Drawings by Eastman Johnson*, to Feb. 3; *Paintings by Homer Martin*, Feb. 4-24.

Pierre Matisse Gallery, 51 E. 57th St. *Large Paintings by Eight Moderns*, to Feb. 3.

Guy E. Mayer Gallery, 578 Madison Ave. *Prints by Contemporary Artists*, Feb. 3-29.

McDonald Galleries, 665 Fifth Ave. *Lithographs by Odilon Redon*, to Feb. 20.

Midtown Galleries, 605 Madison Ave. *Paintings by M. Azzi Aldrich*, to Feb. 11.

Milch Galleries, 108 W. 57th St. *Nineteenth and Twentieth Century Americans*, Feb. 3-29.

Montross Gallery, 785 Fifth Ave. *Paintings and Murals by Arthur Schiwieder*, Feb. 3-15.

J. B. Neumann's New Art Circle, 509 Madison Ave. *Watercolors by Vasily Kandinsky*, Feb. 1-29.

Frank Partridge, Inc., 6 E. 56th St. *Drury Collection of Antique Furniture*.

Portrait Painters Gallery, 642 Fifth Ave. *Portraits by Mary Fernald Dole*, Feb. 3-21.

Raymond & Raymond, 40 E. 52nd St. *Reproductions of Eighteenth Century Botanical Prints and Engravings; Blake's Illustrations for the Book of Job*, Feb. 3-22.

Rehn Galleries, 683 Fifth Ave. *Paintings and Watercolors by Allen Tucker*, Feb. 3-22.

Reinhardt Galleries, 730 Fifth Ave. *Modern French Paintings*, through Feb.

Arnold Seligmann, Rey & Co., 11 E. 51st St. *French Drawings from Albert Meyer Collection*, through Feb.

Jacques Seligmann & Co., 3 E. 51st St. *Watercolors by Gordon Grant*, to Feb. 11.

Sixtieth Street Gallery, 138 E. 60th St. *Paintings by Fifty Americans*.

Marie Sterner, 9 E. 57th St. *Mariette Lydis, Paintings*, to Feb. 15.

Mrs. Cornelius J. Sullivan, 57 E. 56th St. *Paula McWhite*, Feb. 4-Feb. 22.

Symons, Inc., 730 Fifth Ave. *Louis XV Marqueterie Furniture*, through Feb.

Valentine Gallery, 69 E. 57th St. *Paintings by Chaim Soutine*, Feb. 3-22.

Walker Galleries, Inc., 108 E. 57th St. *Paintings and Watercolors by Virginia Beresford*, Feb. 3-18.

Julius Weitzner, 36 E. 57th St. *"Five Centuries of Painting."*

Wildenstein Galleries, 19 E. 64th St. *Paintings by John Young-Hunter*, to Feb. 3; *Gouaches by Bernard Lamotte*, Feb. 5-20.

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